

BULLETIN
OF THE
ALLEN MEMORIAL ART MUSEUM
OBERLIN COLLEGE



Catskill Lake

Thomas Cole

EXHIBITION
"AMERICAN ARTISTS DISCOVER AMERICA"
and
Recent Acquisitions

Volume III

Oberlin, Ohio, February, 1946

Number 1



Foreword

The marked revival of interest in our American art of the mid-19th century renders unnecessary any apologia for this exhibition of the so-called Hudson River School. It has as its nucleus a considerable collection of paintings now in the possession of Oberlin College. To these a number of museums and private owners have made significant loans, thus greatly enlarging the scope and comprehensiveness of the exhibition. For these loans, the college is indebted to the following:

Mr. John Astor
Miss Genevieve Brandt (Gift)
Mr. and Mrs. Orrel A. Parker
President and Mrs. Ernest H. Wilkins
The Museum of Fine Arts, Boston
The Cleveland Museum of Art
The New-York Historical Society
The Toledo Museum of Art

The name of the lender of each painting appears in the catalogue, but I should like to take advantage of this Foreword to express my thanks on behalf of the college for their very generous cooperation.

The major credit for assembling this exhibition and preparing this catalogue is due to the Curator of the Dudley Peter Allen Memorial Art Museum, Mrs. Hazel B. King. She has been aided in this by other members of the faculty and staff and especially by her own assistant, Miss Louise S. Richards. As was natural in the case of paintings which have been stored or hung without proper care for many years, a considerable amount of cleaning and repairing has been necessary. This has been done with exceptional skill by Mrs. Ingrid Maerta Held of New York.

CLARENCE WARD, *Director*
Dudley Peter Allen Memorial Art Museum



Cotopaxi, Ecuador, 1862

Frederick Edwin Church

American Artists Discover America

As styles in art ebb and flow with the world's shifting outlook, it is inevitable that, during the process of change, lesser artists are lost by the way. The few who remain, though passing tastes may discard them for a time, reappear, drawn out of their retirement by revaluation in the eyes of another generation. This exhibition is a case in point. What is more natural, in the light of our recent test of America's great resources, than a re-examination of the work of some of the painters who first revealed their country's wonders? These men were of the so-called Hudson River School, a group of artists who drew their subject matter not only from that romantic terrain but also from other parts of North and South America and Europe.

Oberlin's Charles F. Olney Collection is rich in examples from the Hudson River School, most of which have hung for almost forty years in the Carnegie Library, where, tucked away on corridor walls, they have generally been passed with only a glance. Cleaned, restored and hung in our gallery as they now are, and augmented by important loans, they become a revealing picture of the first truly American painting. Because this collection has remained intact, paintings by the minor artists have never been discarded, thus it affords an excellent cross-section of the school as a whole.

In the brief space of time between our break with the old world, when patriotic enthusiasm shunned the imported tradition, and the post-Civil War period when artists again turned to European schools for inspiration, there was a genuine American creative expression.¹ It was reserved for the generation which came to its maturity after the War of 1812 to enjoy the first full realization of what it meant to be Americans. As a rising tide of patriotism swept the country, the land itself took on a deeper meaning; a healthy curiosity sent not only trappers

¹Not until after the first World War was there another such movement, to be seen in the work of such regionalists as Thomas Hart Benton, John Stuart Curry and Grant Wood.

and pioneers into the wilderness but artists as well. The ardent creative spirit of the nation, stimulated by its new-found freedom, brought forth a host of young painters from all parts of the country. European techniques were either completely unknown to them or set aside for a less selfconscious, primitive approach. There were Thomas Cole and Worthington Whittredge from Ohio, Asher Durand from New Jersey, Frederick Church from Connecticut, J. F. Cropsey and the Harts from New York, Albert Bierstadt from Massachusetts, Martin Heade from Pennsylvania, and many others.

A majority of these artists were self-taught, others were apprenticed to engravers, and a few had academic training. They looked at their great land with humble awe, not with the mystic humility of the Chinese before nature, but with a youthful exaltation over vistas which gave such rich promise. So detailed were their pictures that they sometimes became documents which were studied by the west-bound pioneers to familiarize themselves with the terrain which they must cross.

Artists, poets and philosophers often went out together in search of inspiration, following Bryant's council to¹ "Go forth under the open sky, and list to Nature's teachings". The poetry of Washington Irving and Bryant, and the philosophy of Thoreau were the artists' handbook. Thus Irving's Rip van Winkle was not only played on the stage by the much loved actor, Joseph Jefferson, who himself was a gifted amateur artist, but painted by him as well. A charming little canvas of "Rip van Winkle's nook among the Catskills" by Jefferson is included in the exhibition.

The precursors of the Hudson River artists in the field of landscape, most prominent of whom is Washington Allston, were European-trained and used landscape more as a backdrop for an idea or a portrait. It remained for this new group, who went to Europe only after they were recognized artists at home, to develop pure landscape in the new world. When they did go abroad, they seldom studied with contemporary artists, but more often haunted the great museums where they could see the

¹Bryant, William Cullen, *Thanatopsis*.

works of the landscape masters, Claude, Poussin, Turner and Constable. It proved to be a not entirely one-sided affair, for in spite of continental incredulity, their works were often enthusiastically received and were requested for important exhibitions in London, Paris and Rome.¹ The critics were, however, rather skeptical of the luxuriant autumn coloring in some of the canvases. Henry Tuckerman, contemporary chronicler of the school says, for instance, that "when his (Cole's) landscapes were first seen in England, their gorgeous hues were regarded as an extravagant Yankee invention, so unaware were foreign amateurs of the brilliant freaks of the early frost on this side of the water".²

The exodus of our painters to Europe caused some trepidation among the artists' friends, the poets, and prompted William Cullen Bryant to warn Cole on his first trip abroad in these lines:

"Thine eyes shall see the light of distant skies:
Yet, Cole! thy heart shall bear to Europe's strand
A living image of our own bright land,
Such as upon thy glorious canvas lies;
Lone lakes—savannas where the bison roves—
Rocks rich with summer garlands—solemn streams—
Skies, where the desert eagle wheels and screams—
Spring bloom and autumn blaze of boundless groves.
Fair scenes shall greet thee where thou goest—fair,
But different—everywhere the trace of men,
Paths, homes, graves, ruins, from the lowest glen
To where life shrinks from the fierce Alpine air.
Gaze on them, till the tears shall dim thy sight,
But keep that earlier, wilder image bright."

On the whole, such advice as this was well taken; there was little of the escapism which enmeshed the English and German romantic movements in moonlight and ruined castles. Their romanticism was actuated by an age of discovery of the new and unknown. It impelled them to put great expanses of coun-

¹Another proof of the high esteem in which their paintings were held is the amazing prices at which some of them were sold. Records show sales as high as ten to twenty-five thousand dollars.

²Henry Tuckerman, *Book of the Artists* (1867), page 224.



Catskill Lake

Thomas Cole

tryside on huge canvases with minute and loving care. And if these canvases seem somewhat thin because the artist lacked a thorough understanding of what the medium could and could not do, a decorative charm remains, combined with a freshness of idea and primitive wonder over nature's expansiveness.

Of the three paintings by Thomas Cole owned by the museum, two are sketches, one done in Italy and the other in this country; the third, *Catskill Lake*, is a larger canvas. Cole forms the transition between such artists as Washington Allston and the pure landscapists who followed. John Trumbull, 1756-1843, pupil of West and eminent portrait and historical painter, even then recognized him as the originator of an American School. *Catskill Lake* is an excellent example to illustrate his point. It shows a typical untouched bit of nature just as Cole found it with silvery trunks of dead trees outlined against the lush wooded hills surrounding a small lake. The only living

creatures are some wild deer which appear to have been startled by the artist, as they came upon him unawares while he was sketching. Such canvases as this were painted in the studio as can be seen by comparison with the sketches made on the spot.

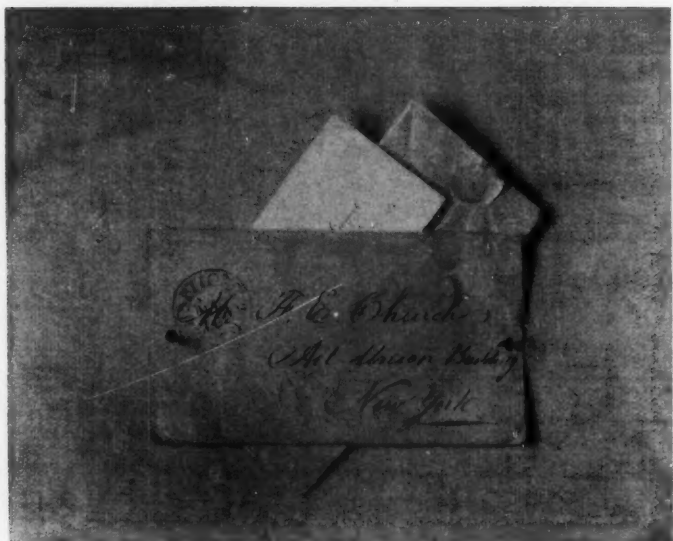
In *Catskill Lake* there is a romanticised atmosphere evident in the intensification of color. This could be attained only away from the softening influence of the out-of-doors. The sketches, however, retain much of the freshness of first hand impressions. Though we have none of Cole's moral allegorical canvases which were exceedingly popular in his time we are able to include four large engravings made from his *Voyage of Life* series by a contemporary engraver, James D. Smillie, and presented to Oberlin by Miss Genevieve Brandt.

One of the most spectacular and amazing pictures in the group is the famous *Cotopaxi* (1864) by F. E. Church, kindly lent by Mr. John Astor for this exhibition. It is particularly interesting to see the original of this picture which is so familiar in books on American art. The immense proportions of the canvas, the vast reaches of wild country, the smoldering volcano in the distance, the glowing sun, veiled in a thin curtain of smoke, and the mysterious depths of the foreground, combine to make this one of the most spectacular examples of American landscape painting.

A small still-life called *The Letter of Revenge*, also by Church, forms an amusing contrast to the huge *Cotopaxi*. It is recorded as having been "painted to deceive a friend who had made a statement that a work of art is meritorious only as it may be mistaken for the original". We gather it was a friendly jibe at the school of realists,¹ who were competitors in the popular interest of the public.

The work of J. F. Kensett is well represented through the loan by the Toledo Museum of Art of their *Storm, Western Colorado* (c.1866) and our own *Paestum*, 1876. The former is a mist-shrouded mountain landscape in cool deep tones, the latter shows sun-drenched ruins silhouetted against a clear,

¹Among whom was William Harnett (represented in Oberlin's collection).



The Letter Revenge

Frederick Edwin Church

cloudless noonday sky. The same ruins (no. 14) painted by J. F. Cropsey in the early morning provide an interesting comparison of the two friends' work. Kensett's restrained palette and Cropsey's brilliant one are clearly indicated. Another larger canvas by Cropsey, *Lake Wawayanda in the Autumn*, illustrates this to an even greater degree.

The most exotic picture in the exhibition is the colorful *Orchid* by Martin J. Heade, lent by the New-York Historical Society. Heade appears to have been the greatest traveller of them all, with long sojourns in Rome, France, and England to his credit, as well as an intimate knowledge of both North and South America. He began as a portrait painter but this did not long interest him. He became fascinated with birds, flowers, and pure landscape and joined the group of "visual historians of nature" with Audubon and others. He never received great honor in his own land but the Emperor of Brazil, Don Pedro II,



James MacDougal Hart

Farmington Valley, Connecticut

is known to have given him the Chevalier, Order of the Rose, in appreciation of his painting. Perhaps only now in the 20th century is he receiving the acclaim which was due him.

Of the five Olney paintings in the exhibition by the Hart family, William, Julie and James, the most important is the large canvas by James of *Farmington Valley* (1866). In contrast with the spectacular grandeur of Church's *Cotopaxi* this is a peaceful romanticism which glorifies the full barn, contented herds and fertile soil. Such paintings when exhibited abroad must have served as excellent propaganda for the new world.

The Cleveland Museum of Art has loaned *Starr King Mountain, California* by Albert Bierstadt, N.A., 1830-1902. This significant loan enables us to complete the cycle, for Bierstadt is the last to hold to the traditions of the school. Two tiny figures leading a pack horse stand transfixed before the grandeur of the snow capped peak. To them nature, and especially that of America, is still greater than man.

To clarify further the position of the Hudson River School among landscape artists, a number of related canvases have been hung in an adjoining gallery.

The Museum of Fine Arts, Boston, through its generous loan of Washington Allston's *Thunderstorm at Sea* provides an excellent example for study of this important forerunner of the Hudson River School. Though this is not a landscape a comparison of it with work of subsequent painters illustrates the immense break made with tradition. In Allston's painting the story is all-important, the artist's primary interest is in the men wrestling with a sail hastily brought down in a squall. The onlooker's attention is first caught by this dramatic incident. It is the focal point of the picture. The sea is only a necessary adjunct.

There is also a group of four paintings by Claude Lorrain, Gaspar Poussin, John Constable, and J. M. W. Turner, all of whom Cole and his followers sought out during their travels. These artists' conception of nature's wonders was akin to the Americans' ideas of how to picture scenic beauty. The latter re-



Sierr King Mountain, California, 1866

Albert Bierstadt



A Thunderstorm at Sea

Washington Allston

turned home, however, not as imitators but to continue in their own exuberant, less formal style, a style which was far more suitable to the vast wildernesses and partially tamed countryside about them. A few of the followers of Albert Bierstadt are also included, as well as his contemporary, George Inness, who was already engrossed in the Barbizon School in France. The pendulum was turning again towards Europe as a model. The studios of Paris, Rome and especially Munich became crowded with our young artists who scorned the American tradition. From this time on the group which started out with such lusty promise lost prestige and soon was practically forgotten. It has taken another great struggle, this time for the country's very existence, to reawaken an interest in this first truly American art.

PAINTINGS

ALLSTON, Washington, 1779-1843

b. Waccanaw, South Carolina; died Cambridge, Massachusetts. Sent to Rhode Island as a child. Educated at Harvard. Returned to South Carolina and painted religious subjects. Went to England in 1801 and studied under West at the Royal Academy. Travelled to France in 1805 with Vanderlyn. Visited Italy, returned to America. Went to England in 1811 with Samuel F. B. Morse as his pupil. Opened a studio in Boston in 1818 and spent the rest of his life in America.

1. *A Thunderstorm at Sea.*

Oil on Canvas, H: 38½" W: 51"

Collections: J. Mason; S. S. Parker, Boston; Eliza Parker; heirs of Eliza Parker.

Exhibited: Boston Athenaeum, 1827, no. 29, and 1850, no. 105; Boston, Harding's Gallery, *Allston*, 1839, no. 32 (lent by S. D. Parker); Boston, Museum of Fine Arts, *Allston*, 1881, no. 233; New York, Whitney Museum, *American Landscapes*, 1938, no. 7; Pittsburgh, Carnegie Institute, 1939, *American Landscape*, no. 51; Baltimore Museum, *Romanticism in Art*, 1940; Detroit Institute of Arts, 1942, *Four Centuries of Marine Painting*, no. 79 pl. 12; New York, Museum of Modern Art, *Romantic Painting in America*, 1943, 11-12, no. 2; Art Institute of Chicago, *Hudson River School*, 1945, no. 7, (repr. 19).

Published: Richardson, "Allston and the Development of Romantic Color", *Art Quarterly*, Winter 1944, 54-5, repr. 50. Lent by the Boston Museum of Fine Arts.

BEERS, Julia Hart, 1835-?

b. Pittsfield, Massachusetts. Sister of James and William Hart. Taught in Metuchen, New Jersey. Married a second time to Peter T. Kempson.

2. *Landscape*

Oil on canvas, H: 6½" W: 12¼"

Olney collection

Inv. 04.1098

BIERSTADT, Albert, 1830-1902

b. Düsseldorf, Germany; died, New York. Came to America in 1831 to New Bedford, Massachusetts. Began painting in 1851. Returned to Düsseldorf in 1853 and studied four years there and in Rome. Returned to America in 1857. Travelled through the Rocky Mountains and the west. Visited Europe again in 1867, 1878, and 1883.

3. *Sphinx Rock*

Oil on academy board, H: 5" W: 5¾"

Olney collection

Inv. 04-1181

4. *Starr King Mountain, California*, 1866

Oil on canvas, H: 38" W: 56". Signed "A. Bierstadt '66" lower right corner.

Collection: Hinman B. Hurlbut, the Cleveland Museum of Art.

Exhibited: Cleveland, Inaugural Exhibition, 1916, the Cleveland Museum of Art, no. 9.

Lent by the Cleveland Museum of Art.

BROWN, William Mason, 1830-?

b. Troy, New York. Studied with local artist in New York for several years. Moved to Newark, New Jersey and did landscape paintings, then turned to still-life painting in which he gained his reputation.

5. *Landscape*
Oil on wood panel, H: 9¾" W: 8". Signed "WMB" lower left.
Olney collection Inv. 04.1097
6. *The Lone Fisherman*
Oil on canvas, H: 10" W: 14". Signed "W.M.B."
Olney collection Inv. 04.1182

BUTMAN, F. A.

7. *Lake Taboe, Alone with Nature*
Oil on canvas, H: 44" W: 70". Signed "F. A. Butman" lower left.
Olney collection Inv. 04.1206

CHAPIN, C. H.

8. *Adirondack Lake*
Oil on canvas, H: 10½" W: 15½"
Olney collection Inv. 04.1207

CHURCH, Frederick Edwin, 1826-1900

b. Hartford, Connecticut; died New York. Pupil of Thomas Cole at Catskill. Established studio in New York City. Travelled to South America in 1853 and 1857, to Labrador in 1863, to Jamaica in 1866, and to Europe and Palestine in 1868.

9. *The Letter Revenge*
Oil on canvas, H: 8¼" W: 10¼"
Olney collection Inv. 04.579
10. *Cotopaxi*, Ecuador, 1862
Oil on canvas, H: 48" W: 85"
Collections: Lenox Collection in the New York Public Library;
John Astor collection.
Exhibited: New York, Museum of Modern Art, *Romantic Painting in America*, November 15, 1943 to February 6, 1944, no. 49, repr. p. 66; Memphis, Tennessee, Brooks Memorial Art Gallery, *A Loan Exhibition of American Paintings*, 1945, no. 23.
Mentioned: E. Neuhaus, *History and Ideals of American Art*, p. 81; Sadakichi Hartmann, *A History of American Art*, p. 74.
Reproduced: Richardson, *American Romantic Painting*, no. 191; Caffin, *The Story of American Painting*, f. p. 82.
Lent by John Astor.

COLE, Thomas, 1801-1848

b. Lancashire, England; died Catskill, New York. Emigrated to United States in 1819, settled in Ohio. Later went to New

York, became friend of Trumbull and Durand, was important in Hudson River School. Travelled in England and Italy. Spent the greater part of his life in New York. Painted large imaginative landscapes with allegorical and religious figures as well as small landscapes of the Hudson River.

11. *Catskill Lake*
Oil on canvas, H: 27" W: 34½"
Olney collection Inv. 04.1183
12. *The Ruins*
Oil on canvas, H: 5½" W: 6¾"
Olney collection Inv. 04.1184
13. *Sunset Across the Water*
Oil on canvas glued to metal, H: 6½" W: 9". Signed "Cole".
Olney collection Inv. 04.1185

CROPSEY, Jasper Francis, 1823-1900

b. Staten Island, died Hastings-on-Hudson, New York. Studied at the National Academy of Design, New York. Was in an architect's office for five years before becoming a landscape painter. Went to Europe in 1847, spent three years in Italy. Lived in London from 1857-1863. After he returned to America he devoted himself to painting autumn scenery.

14. *Early Morning at Paestum*, 1876
Oil on canvas, H: 8½" W: 11½". Signed "J. F. Cropsey 1876" lower left.
Olney collection Inv. 04.1186
15. *Lake Wawayanda (Winding Water)*, part of Greenwood Lake, N. Y., 1876
Oil on canvas, H: 12" W: 20". Signed "J. F. Cropsey 1876".
Olney collection Inv. 04.1187

DOUGHTY, Thomas, 1793-1856

b. Philadelphia, Pennsylvania; died New York. Self-taught, adopted painting as a profession in about 1820. Worked in London and Paris as well as the United States.

16. *Tuckerman's Ravine, White Mountains*
Oil on canvas, H: 19" W: 27"
Olney collection Inv. 04.1028

FITCH, John Lee, 1836-1895

b. Hartford, Connecticut. Studied with George F. Wright, and abroad with Albert, Max and Richard Zimmermann in Munich. Lived in New York from 1866 on.

17. *The Brook*
Oil on canvas, H: 11¼" W: 9½". Signed "J. L. Fitch" on back of canvas.
Olney collection Inv. 04.1188

GAY, Edward, 1837-1928

b. Dublin. Came to America in 1848. Studied in New York with J. H. Hart, 1862-67. Studied with Lessing and Schirmer in Carlsruhe, Germany.

18. *By the Brookside*, 1874
Oil on canvas, H: 12¾" W: 9½". Signed "Edward Gay 74".
Olney collection Inv. 04.1189

Exhibited: Cleveland, Inaugural Exhibition, 1916, the Cleveland Museum of Art, no. 9.
Lent by the Cleveland Museum of Art.

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Oil on canvas, H: 12¾" W: 9½". Signed "Edward Gay 74".
Olney collection Inv. 04.1189

HART, James MacDougal, 1828-1901

b. Kilmarnock, Scotland; died Brooklyn, New York. Started as a decorator in a coachmaker's shop with brother, William Hart. Studied in studio of Schirmer, Dusseldorf, in 1851.

19. *Farmington Valley, Connecticut*

Oil on canvas, H: 51" W: 93½". Signed "James M. Hart".

Olney collection

Inv. 04.1190

20. *Homeward Path*, 1882

Oil on canvas, H: 15" W: 10⅛". Signed "James M. Hart 1882".

Olney collection

Inv. 04.1191

HART, William M, 1823-1894

b. Paisley, Scotland; died Mount Vernon, New York. Brother of James MacDougal Hart and Julia Hart Beers. Came to America with parents in 1831. Lived for awhile in Albany, New York, painting panels, etc., for a coachmaker. Soon started on portraits, then became landscape painter, specializing in landscapes with cattle. Made a brief sketching tour in Scotland before settling in New York.

21. *Beside the Brook*

Oil on canvas, H: 5½" W: 10¼". Signed "W. Hart" lower right corner.

Olney collection

Inv. 04.1192

22. *Farmington Valley, Connecticut*, 1866

Oil on canvas, H: 8½" W: 16". Signed "W. M. Hart 66".

Olney collection

Inv. 04.1193

23. *Bit of Nature*

Oil on canvas, H: 8½" W: 10"

Olney collection

Inv. 04.425

HEADE, Martin Johnson, 1819-1904

b. Lumberville, Bucks County, Pa.; died St. Augustine, Fla. Son of a farmer, was sent abroad to study and stayed in Rome two years. Began his career as a portrait painter. Visited South America in 1864 to make illustrations for a book on South American humming birds which was never completed. Made two more trips to South America between 1867 and 1884.

24. *Orchid*, 1872

Oil on canvas, H: 18" W: 23"

Collections: Robert L. Stuart; The New York Public Library.

Published: *Catalogue of Paintings in the Picture Galleries of The New York Public Library*, 1941, no. 112.

Lent by the New-York Historical Society.

HUBBARD, Richard William, 1817-1888

b. Middletown, Connecticut. Pupil of Samuel F. B. Morse. Active in New York. His favorite subjects were the Connecticut River and Lake George.

25. *The Connecticut River Near East Haddam*

Oil on canvas, H: 20" W: 40". Signed "RWH XIII" lower right.

Collection: Frederick Deming Green, Thompson, Connecticut. Lent by his nephew, Clarence Ward.

JEFFERSON, Joseph, 1829-1908

b. Philadelphia; died Palm Beach, Florida. A much loved actor whose greatest success was in the part of Rip van Winkle. He painted as a pastime.

26. *Old Mill by the Sea*, 1895

Oil on canvas, H: 13 $\frac{3}{4}$ " W: 21 $\frac{1}{2}$ ". Signed "J. Jefferson '95".
Olney collection Inv. 04.411

27. *Rip van Winkle's Nook in the Catskills*

Oil on canvas, H: 9" W: 16". Signed with monogram lower left.
Olney collection Inv. 04.1194

JOHNSON, David, 1827-1908

b. New York City. Studied European masters of landscape; never travelled abroad. Studied for a short time under J. F. Cropsey but was mainly self-taught.

28. *Landscape*

Oil on panel, H: 5 $\frac{1}{2}$ " W: 8". Signed with monogram left.
Olney collection Inv. 04.591

KENSETT, John Frederick, 1818-1872

b. Cheshire, Connecticut; died New York City. Studied bank-note engraving. Went to England in 1840, spent several years in Europe visiting Rome, Naples, Switzerland, the Rhine and the Italian lakes.

29. *Storm, Western Colorado*, c.1886

Oil on canvas, H: 18" W: 28"
Lent by the Toledo Museum of Art.

30. *Temple of Neptune*

Oil on canvas, H: 9" W: 13 $\frac{1}{2}$ "
Olney collection Inv. 04.432

MARTIN, Homer Dodge, 1836-1897

b. Albany, New York; died St. Paul, Minnesota. Pupil of William Hart for a short time, otherwise self-taught. His early work followed the Hudson River School style. Later he broke away and became, in a sense, the first American impressionist.

31. *Cascade*, 1860

Oil on canvas, H: 21" W: 16". Signed "H. D. Martin 1860"
lower left.

Lent by President and Mrs. Ernest Hatch Wilkins.

MELROSE, Andrew, 1836-1901

died West New York, New Jersey. Worked in West Hoboken and Guttenberg, New Jersey, in the 1870's and 1880's. Paintings include landscapes of North Carolina, the Berkshires, the lower Hudson from places in Bergen County, New Jersey, the West, the Tyrolean Alps and Ireland.

32. *Tellulab Chasm*

Oil on canvas, H: 41 $\frac{1}{4}$ " W: 23". Signed with monogram.
Olney collection Inv. 04.1195

33. *Waterfall in Nevada*

Oil on canvas, H: 41 $\frac{1}{4}$ " W: 23". Signed with monogram.
Olney collection Inv. 04.1196

- MORAN, Edward, 1829-1901
 b. Lancashire, England. Elder brother of Peter and Thomas Moran. Began career as a wood engraver in Philadelphia. Was a pupil of James Hamilton, marine painter, and Paul Weber, landscape painter. Went abroad in 1862, studied at the Royal Academy in London. Visited Paris in 1877.
34. *The Ruins of Aspinwall Castle*
 Oil on cardboard, H: 4" W: 3½". Signed "E M" lower left.
 Olney collection Inv. 04.428
- PARKER, John Adams, 1827-?
 b. New York. Painter of mountain scenery, the Adirondacks, Catskills, and White Mountains.
35. *In the Woods*
 Oil on canvas, H: 20" W: 14". Signed with monogram.
 Olney collection Inv. 04.621
- PARTON, Arthur, 1842-1914
 b. Hudson, New York. Studied in Philadelphia under William T. Richards. Visited Paris, London and Scotland in 1869. Exhibited in Paris in 1889.
36. *Autumn, Ausable River*, 1871
 Oil on canvas, H: 8" W: 12". Signed "Arthur Parton 1871".
 Olney collection Inv. 04.1197
- PYNE, R. L.
 Lived in New York. Exhibited at the National Academy of Design in 1856 and in 1860.
37. *On the Bronx*
 Oil on canvas, H: 14" W: 20½". Signed "R. L. Pyne".
 Olney collection Inv. 04.1198
- RICHARDS, Thomas Addison, 1820-1900
 b. London, England; died, Annapolis, Maryland. Came to America in 1831, lived in Georgia and the Carolinas as a youth. Moved to New York in 1844. Was the first director of the Cooper Union School of Design for women and was professor of art in New York City for many years. Travelled in America and Europe. Painted landscapes of the White Mountains, but also Georgia and the Carolinas where he spent his early years. Was also author and illustrator of books on art and travel.
38. *Valley of the Winooski*
 Oil on Canvas, H: 12" W: 20". Signed "T. A. Richards".
 Olney collection Inv. 04.1199
- ROSSITER, Thomas Pritchard, 1818-1871
 b. New Haven, Connecticut; died Cold Springs, New York. Studied in New Haven with Nathaniel Joselyn. Began to practice profession of painting in 1838, mostly portraits. Went to Europe in 1840 with Durand, Kensett and Casilear. Studied six months in London and travelled in England and Scotland. In Paris a year with Kensett. Went to Switzerland and Italy with Cole in 1841. Returned to New York in 1846 and by 1851 had a studio with Kensett and Lang. 1853-56, again travelled and lived in Europe. Moved to Hudson Highlands in 1860. Did portrait and religious paintings as well as landscape.

39. *Hudson Highlands*
Oil on canvas, H: 9" W: 12". Signed with monogram.
Olney collection Inv. 04.1200
- SHATTUCK, Aaron Draper, 1832-1928
b. Francestown, New Hampshire; died Granby, Connecticut.
Studied under Alexander Ransom in Boston in 1850 and
painted portraits. Accompanied Ransom to New York and
studied at the Academy there. Visited the White Mountains
and returned to open a studio in New York.
40. *Going Down for a Drink*
Oil on canvas, H: 12½" W: 18½". Signed "A. D. Shattuck".
Olney collection Inv. 04.1201
41. *Hudson River*
Oil on canvas, H: 5½" W: 11½". Signed "A.D.S." lower left.
Olney collection Inv. 04.588
- SONNTAG, William Louis, 1822-1900
b. Pittsburgh, Pennsylvania; died New York City. Professional
life spent in Cincinnati, Ohio, in Italy and in New York City.
Apparently mainly self-taught.
42. *Coming Storm in the Adirondacks*
Oil on canvas, H: 16" W: 24". Signed "W. L. Sonntag" lower
left.
Olney collection Inv. 04.1202
43. *Autumn on the Androscoggin*
Oil on canvas, H: 11¼" W: 16". Signed "W. L. Sonntag"
lower left.
Olney collection Inv. 04.1095
- STONE, B. B. G.
44. *A Peep at the Hudson at the Home of Thomas Cole*
Grisaille in oil on cardboard, H: 7" W: 10"
Olney collection Inv. 04.1025
- WALL, Alfred S., 1809-1871
45. *An October Landscape*
Oil on cardboard, H: 12⅞" W: 18⅞". Signed "Alfred S.
Wall".
Olney collection Inv. 04.1204
- WHITTREDGE, Worthington, 1820-1910
b. Springfield, Ohio; died Summit, New Jersey. Studied land-
scape and portrait painting in Cincinnati. Went to Europe in
1849, studied in London, Paris, Antwerp and under Andreas
Achenbach in Dusseldorf. Went to Rome in 1855. Settled
in New York and specialized in landscapes. Made a sketching
tour to the west in 1866.
46. *Scene at Long Branch*
Oil on canvas, H: 22½" W: 32"
Lent by Mr. and Mrs. Orrel A. Parker, Shaker Heights.

ENGRAVINGS

SMILLIE, James, 1807-1885

b. Edinburgh, Scotland; died Poughkeepsie, New York. The son of a silversmith, Smillie was apprenticed to a silver engraver when eleven years old. His family came to Quebec, Canada, in 1821. He was sent to England to study engraving in 1827 but returned after a short stay. He moved to New York in 1829. His work consists mainly of engravings after paintings, and landscape engravings from his own drawings. From 1861 until his death he spent his time almost exclusively on banknote engraving.

- 47. *The Voyage of Life: Infancy*, c.1856
- 48. *The Voyage of Life: Youth*, c.1856
- 49. *The Voyage of Life: Manhood*, c.1856
- 50. *The Voyage of Life: Old Age*, c.1856
From the series of paintings by Thomas Cole.
Gift of Genevieve Brandt.

RECENT ACQUISITIONS ALLEN MEMORIAL ART MUSEUM

(For acquisitions up to June, 1945, see this Bulletin, vol. II, no. 3)

SCULPTURE

Chinese, T'ang dynasty (618-906 A.D.) to Ch'ing dynasty (18th and 19th century) 45.108-45.136 Twenty-eight bronzes
----- Miss Mary McClure Bequest

PAINTINGS

Chinese, Ch'ing dynasty (18th and 19th century)
45.47-45.107 Sixty paintings ----- Miss Mary McClure Bequest
Carlos Orozco Romero, Mexican, 1898-
45.139 Head, dated 1932 ----- Gift of Mrs. Malcolm L. McBride
Easy Briggs, American, 19th century
45.141 Cows in a Pond ----- Gift of Chester L. Shaver

DRAWINGS

Marsden Hartley, American, 1877-1943
45.45 Self Portrait ----- Gift of the Class of 1945
William E. Kennick, American, 1923-
45.46 Still Life with Five of Clubs. 1945 ----- Gift of the artist
Miguel Covarrubias, Mexican, 1902-
45.137 Boheme ----- Gift of Mrs. Malcolm L. McBride
Alexander Archipenko, Russian, 1887-
45.138 Figure of a Woman ---- Gift of Mrs. Malcolm L. McBride

PRINTS

Joseph Pennell, American, 1857-1926
45.40 From the Tops of the Furnaces. 1916. Lithograph
----- Gift of Mrs. Malcolm L. McBride
45.41 Within the Furnaces. 1916. Lithograph
----- Gift of Mrs. Malcolm L. McBride
45.42 Munitions River. 1916. Lithograph
----- Gift of Mrs. Malcolm L. McBride
45.43 Corinth Towards the Gulf. Lithograph
----- Gift of Mrs. Malcolm L. McBride
45.44 Treasury of Athens, Delphi. Lithograph
----- Gift of Mrs. Malcolm L. McBride

TEXTILES

Peruvian, 1st to 3rd century
45.38 Fragment of Mantle Border ----- Mrs. A. A. Healy Fund
Peruvian, 1st to 3rd century
45.39 Turban, Slit Tapestry ----- Mrs. A. A. Healy Fund

CERAMICS

- Peruvian, 1st to 3rd century
 45.36 Portrait Vessel, Blind Man from Moche
 ----- Mrs. A. A. Healy Fund
- Peruvian, 1st to 3rd century
 45.37 Vessel with a Sacrificial Scene ----- Mrs. A. A. Healy Fund
- Hispano-Moresque, c.1600
 45.140 Plate ----- Gift of Nicholas M. Acquavella
- Chinese, Han dynasty (206 B.C.-220 A.D.)
 45.144 Wall Tile for Funereal Chamber
 ----- Oberlin Friends of Art
- Chinese, Six dynasties (220-589 A.D.)
 45.145 Grave Figurine ----- Oberlin Friends of Art

METALWORK

- Persian-Arabic, 1743
 45.35 Brass Astrolabe ----- R. T. Miller Fund

LOANS MADE, 1944-1946

1944—FEBRUARY 16-MAY 31

Edgar Degas—Groupe de Danseuses.
Museum of Modern Art, New York City.

1944—OCTOBER 19-NOVEMBER 13

William Hogarth—Portrait of Theodore Jacobsen.
Smith College Museum of Art, Northampton.

1945—JANUARY 1-MARCH 4

Burgundian Tapestry—Altar Frontal.
 Flemish Tapestry—Abraham Meeting Melchizedek.
Virginia Museum of Fine Arts, Richmond.

1945—JANUARY 19-FEBRUARY 18

Sir Joshua Reynolds—The Strawberry Girl.
Rhode Island School of Design, Providence.

1946—JANUARY 9-FEBRUARY 2

Georges Rouault—Gethsemane.
Durand-Ruel Galleries, New York City.

SPECIAL EXHIBITIONS, 1945-1946

- | | |
|----------|---|
| OCTOBER | Contemporary Watercolors, Prints and Drawings.
<i>Lent by the Weyhe Gallery, New York City.</i> |
| NOVEMBER | Chinese Sculpture, Ceramics and Bronzes.
<i>Lent by Ellis Monroe and Jan Kleijkamp, New York City.</i> |
| DECEMBER | 19th Century Toys.
<i>Lent by the citizens of Oberlin.</i>

Contemporary American Prints.
<i>Lent by Associated American Artists, New York City.</i> |
| JANUARY | Chinoiserie in Prints, Textiles and Ceramics.
<i>Lent by Elinor Merrell, New York City.</i>

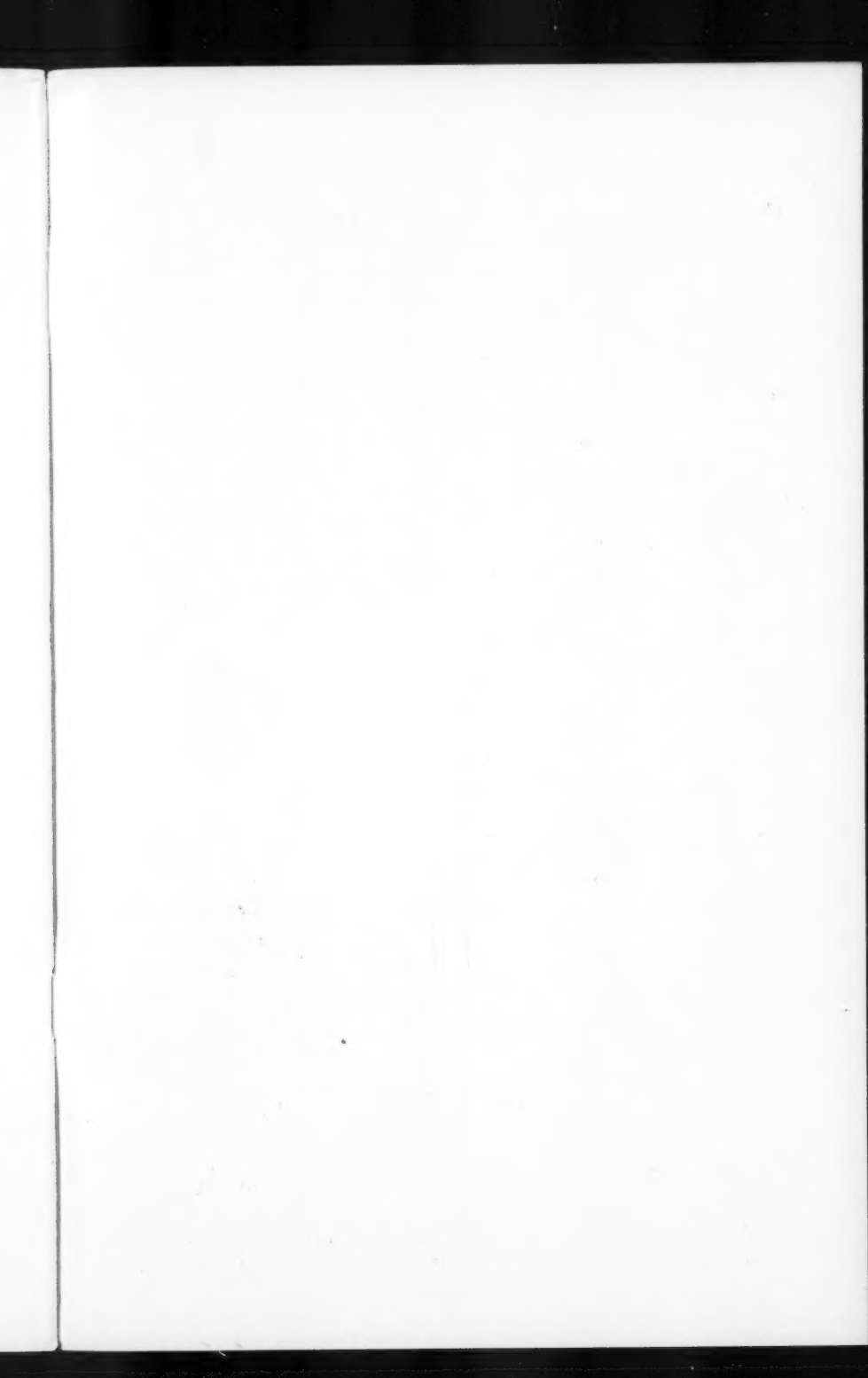
Watercolors by Miss Jessie B. Trefethen. |
| FEBRUARY | American Artists Discover America.
<i>Assembled from paintings in the Oberlin Olney Collection with loans from museums and private collectors.</i>

Sculpture and Drawings by Leonard Schwartz. |
| MARCH | Swedish Peasant Bonader (Painted Wall Hangings).
<i>Lent by the Chicago Art Institute.</i> |
| APRIL | Exhibition of Expressionist Paintings. |
| MAY | Symposium—The Arts of America in the 18th Century.

"American Furniture, Glass, and Textiles" and "I Remember That" from the Index of American Design.
<i>Lent by the National Gallery of Art.</i> |
| JUNE | Exhibition of Work by Students.

Recent Acquisitions. |





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Photographs and post cards of museum objects are on sale at the Museum. Orders by mail are invited.

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Weekdays, 1:30 P.M. to 4:30 P.M.
Evenings, 7:00 P.M. to 9:00 P.M. Except Saturday and Sunday.
Sundays, 2:00 P.M. to 4:00 P.M.
Open free at all times.

Museum memberships and gifts may be deducted from net income subject to Federal Income Tax.

